

*à Mariano Gustave Pawłowski
de la part de
ON *Charles Read**

A MS. PONTIFICAL

OF A

BISHOP OF METZ OF THE FOURTEENTH CENTURY.

COMMUNICATED TO THE SOCIETY OF ANTIQUARIES

BY

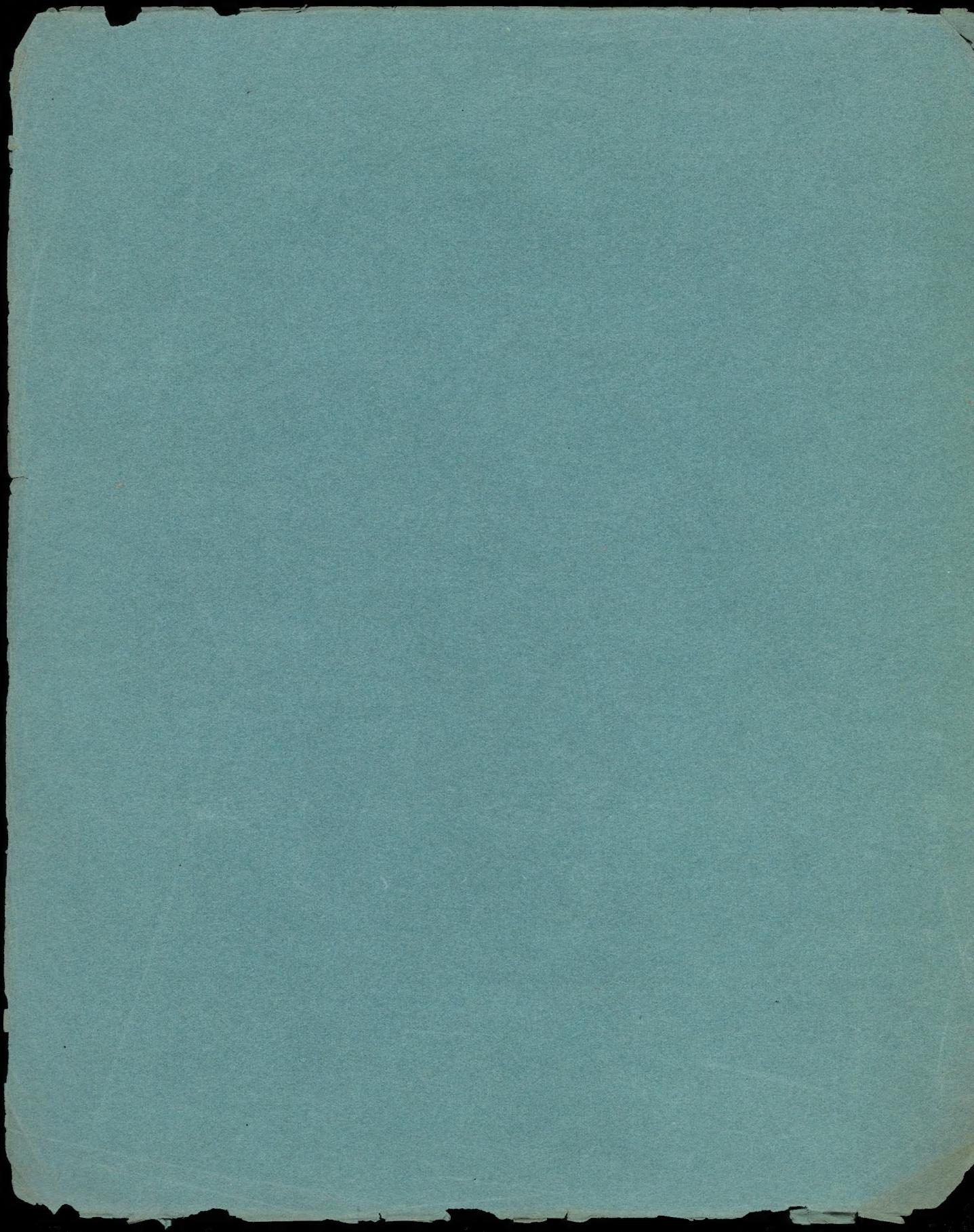
THE REV. E. S. DEWICK, M.A., F.S.A.



WESTMINSTER:

PRINTED BY NICHOLS AND SONS, 25, PARLIAMENT STREET.

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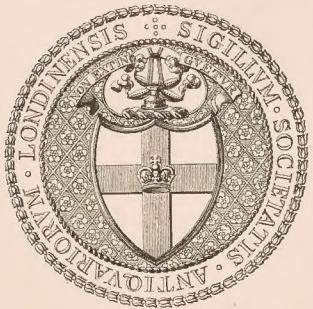


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FROM

A R C H A E O L O G I A,

VOL. LIV. pp. 411—424.

ON A MS. PONTIFICAL OF A BISHOP OF METZ OF THE FOURTEENTH CENTURY.

By the courtesy of our Fellow Thomas Brooke, Esq. a MS. Pontifical is exhibited, with pictured subjects of great beauty and in a splendid state of preservation. It has been briefly described in the Catalogue of the Brooke Library under the title *Pontificale Romanum*,^a and is there set down as the work of an English scribe, and assigned to the thirteenth century, but it will be presently seen that this description needs revision.

The book consists of 140 leaves of vellum, which measure $12\frac{1}{2}$ by $9\frac{3}{4}$ inches, and it has forty-two large miniatures illustrating various ceremonies in which a bishop might be called upon to take part. Of these miniatures twenty-nine are finished, whilst thirteen of them remain unfinished, the last seven not having been advanced beyond the stage of outline.

In addition to the large miniatures there are many historiated initial letters, and a profusion of grotesques and of subjects drawn from scenes of contemporary life at the foot of almost every page.

But before entering into the subject of the contents of the book and of its pictures, it is desirable to trace its history as far as possible. At the outset of this inquiry we are confronted by the difficulty which often occurs in the case of Pontificals, viz. that an attempt has been made to obliterate the marks of personal ownership. A Pontifical was generally the private property of a bishop, and at his death it was sometimes bequeathed to a church,^b but more often left to the

^a Catalogue of the Manuscripts and Printed Books collected by Thomas Brooke, F.S.A. (London, 1891), ii. 523.

^b For example, Roger de Mortival, Bishop of Salisbury (1315—1330), bequeathed a Pontifical to the cathedral church of Salisbury, as shown by an inscription in the book, which is now in the Bodleian Library (Rawlinson, C. 400).

disposal of his executors, and in order to adapt it to the use of some other bishop erasures and alterations were made.

In this particular book, the numerous shields of arms on the first page and throughout the book have been carefully scraped, and painted over with masses of blue or red paint. Also in the office for the consecration of a bishop, the name of the see of the bishop elect who makes profession of canonical obedience has been erased, together with that of the metropolitan to whom the profession is made, and in each case the words *talis ecclesie* have been filled in over the erasure as if to make the book fit for the use of any bishop to whom it might be sold.

At the first inspection of the MS. it seemed as if all traces of its original ownership and locality had been removed, but fortunately in the office for the benediction of an abbot, and again in the corresponding form for that of an abbess, the question asked by the bishop of the abbot or abbess elect has been allowed to stand as follows: *Vis metensi ecclesie et mihi . meisque successoribus subiectionem et obedientiam exhibere . secundum canonicam auctoritatem et decreta sanctorum pontificum?* (fo. 64 b and 84).

From this passage we gather that the MS. was written for a bishop of Metz, one of the suffragans of the province of Trier.

This attribution of the book to Metz is confirmed by the short litany on fo. 12, in which four saints of each class are invoked, viz. four apostles, four martyrs, four confessors, and four virgins, with the addition of St. Mary Magdalene. The first two classes do not yield any evidence, the apostles being SS. Peter, Paul, Andrew, and John the Evangelist; and the martyrs being SS. Stephen, Laurence, Vincent, and George. St. Stephen is the patron saint of the cathedral church of Metz, but as protomartyr he would head the deacons in any litany. The confessors are SS. Sylvester, Clement, Martin, and Benedict. Here St. Clement must not be confused with the martyr Pope of that name, but may be safely identified with St. Clement, first bishop of Metz,^a whose name would not be entitled to special prominence except in Metz. The virgins again are neutral witnesses, being SS. Agatha, Lucy, Agnes, Katherine.

When we inquire further as to the particular bishop for whom the book was written, we are met by the want of armorial bearings which should decide the question definitely. In some cases, however (*e.g.* on fo. 43 b), it is just possible to

^a Gams, *Series Episcoporum*, Ratisbonæ, 1873, p. 292. The festival of "Clemens Episcopus Metensis" was observed at Metz as a festival of nine lessons, on November 23, the same day as Clemens P.M. elsewhere, and his Translation on May 2.

see the two fishes placed back to back which distinguish the arms of the counts and dukes of Bar.^a These two fishes occur also in the ornamental fillings up of the capital letter M on fo. 8 b, and often singly; and in such cases they have been left without erasure, being regarded as mere decoration. On turning to the list of the bishops of Metz, we find that Reinhard von Bar held the see from 1302 to 1316,^b and as this date agrees well with the workmanship of the book, we may venture to assume that the book was originally written for this prelate.

Another shield of arms which occurs frequently (fo. 4 b, etc.) in the book has three silver pales on a red (?) field, with a chief of gold. (*Gules, three pales argent, a chief or.*)

Possibly more convincing evidence as to the ownership of the book might be obtained by cleaning off the paint which has been applied to obliterate the coats of arms, and in the meantime it is not needful to say more than a few words about the bishop to whom it is provisionally assigned.

Reinhard von Bar was the son of Theobald II., Count of Bar, and when his brother, Henry III., started for the East to take part in the Crusade, he was appointed one of the Regents of Bar, and took an active part in managing its temporal affairs. He died in 1316, it was suspected of poison, when planning an attack upon the Duke of Lorraine. When his tomb was opened in 1521, his body was found clad in rich vestments, and his mitre is noticed as having Moses and Aaron embroidered upon it.^c

Although the book was written for a prelate owing allegiance to the Holy Roman Empire, the workmanship is throughout of a thoroughly French character, and must be assigned to the early part of the fourteenth century, even if the attribution of it to Reinhard von Bar is considered as not proved. In the borders the stiff conventional ornament of the thirteenth century has partly budded out into natural branches with leaves resembling those of ivy, which are characteristic of the fourteenth century, but in some respects the fashions of the thirteenth century survive. The knights in armour are still clad in chain mail; there is not a trace of plate armour. The architecture, too, might be assigned to the end of the thirteenth or the very commencement of the fourteenth century. The church, which is represented many times in the pictures illustrating the dedication of a church, is a building of fully developed Geometrical Decorated, and is

^a *Bar (contes et ducs de).* D'azur, semé de croix recroisées au pied fiché d'or, à deux bars adossés du même, brochant sur le tout. (Rietstap, *Armorial Général*, Gouda, 1884, Tome, i. p. 110.)

^b Gams, *Series Episcoporum*, Ratisbonæ, 1873, p. 293. Grote, *Stammtafeln*, Leipzig, 1877, p. 334

^c Calmet, *Histoire Ecclésiastique et Civile de Lorraine*, Nancy, 1728, p. 480.

remarkable for a lofty clerestory, which occupies about one-half of the total height of the building. Those who have visited the cathedral church of Metz will remember that the existing clerestory is of immense size, about equal in height to the nave arcade and triforium together. The double range of flying buttresses, which characterise the present building, is also well shown by the artist of the Pontifical, and we may fairly regard the pictures as giving a conventional representation of the cathedral church of Metz, the nave of which was completed in 1332.^a

We may now proceed to describe the contents of this Pontifical, which does not contain the whole of the services in which a bishop might be required to officiate.

The first office is that for the dedication of a church, which occupies sixty-two leaves and has nineteen large pictures, besides many historiated initials. Then follow the forms for the blessing of an abbot of monks and an abbot of canons, with corresponding forms for abbesses. Then comes the *ordo* for holding a synod; and the book ends with the form for consecrating a bishop, which fills thirty-seven leaves and has twelve large unfinished pictures. There are no offices for confirmation, nor for conferring sacred orders, nor for the numerous benedictions which a bishop might be called upon to perform. The original owner of this Pontifical was, perhaps, too great a man to concern himself about these smaller matters, which he may have delegated to a suffragan, or else he may have had another book more suited to the requirements of rough every-day use.

But before giving more precise details of the book before us, a few words may be said about other Pontificals of bishops of Metz. One of the earliest forms for the dedication of a church happens to be contained in the sacramentary of Drogon, bishop of Metz (826–855),^b which is now in the National Library of Paris. The form in this sacramentary differs much in detail from that in the Pontifical before us.^c

There is also in the National Library at Paris^d a much later Pontifical of a bishop of Metz, which has been kindly examined for me by Dr. J. Wickham Legg. He reports that it is a plain book, in red and black, of the fifteenth

^a Murray's *Handbook for France*, 1873, p. 668.

^b Delisle, *Mémoire sur d'Anciens Sacramentaires*, Paris, 1886, p. 100.

^c MS. Latin, 9428. The office is printed in the Appendix to Duchesne's *Origines du Culte Chrétien*, Paris, 1889.

^d MS. Latin, 1233. It was formerly in the Colbertine Library, No. 4496, and is referred to by Martene in *De Antiquis Ecclesiae Ratiibus*, Venetiis, 1783, i. p. xxi.

century, without pictures of any kind. In the matter of services it is more complete than Mr. Brooke's Pontifical, for it includes *Reconciliatio ecclesie*, *Benedictio altaris portatilis*, *Ordo de sacris ordinibus*, *Consecratio regis*, etc. In the *Ordinatio Abbatis* there is the question, *Vis metensi ecclesie et mihi meisque successoribus, &c.*? as in the Pontifical before us, and in the office for the consecration of bishops there is the question asked by the metropolitan of the bishop elect, *Vis treverensi ecclesie mihi et successoribus meis, &c.*? which gives the words which have probably been erased on fo. 107 b. of Mr. Brooke's Pontifical. Of the details of the services in the Paris book I have no information. No other Pontifical which can be assigned to a bishop of Metz is known to us; and the description of the Brooke Pontifical may now be proceeded with.

The offices contained in this Pontifical appear to have on them very few marks of the local and personal influence which some bishops impressed on their Pontificals. Indeed, they are mostly taken, with little variation, from the *Ordo Romanus*. The service for the dedication of a church is almost identical with the *Ordo ad benedicendam Ecclesiam* printed by Hittorpius.^a The prayers, benedictions, anthems, and responds are nearly all the same. The rubrics have some variations, and those in this Metz Pontifical generally give fuller and more precise rules than those in the *Ordo Romanus*. The long litany of the latter has also been curtailed, as already noticed. The Metz Pontifical omits the form for the blessing of the vessels to be used in the service of the church, but gives the full text of the mass *Terribilis*, for which in the *Ordo Romanus* reference is made to the sacramentary.

The other offices in the MS. are also found to be very closely allied to those in the *Ordo Romanus*; and we may, therefore, confine our description of the book mainly to the pictures, merely pointing out from time to time some peculiarities in the rubrics which deserve notice. Of the *Ordo Romanus* itself, it may be sufficient here to remark that it can be traced back to the eighth century, and that it may be connected with Charles the Great's introduction of Roman ritual into his dominions.^b At the beginning of the ninth century, Amalarius of Metz wrote a commentary on parts of the *Ordo*,^c and this treatise may have had some effect in inducing a bishop of Metz to follow the *Ordo Romanus* in the fourteenth century.

^a Melchior Hittorpius, *De Divinis Catholicae Ecclesiae Officiis*, Parisiis, 1624, p. 119.

^b Cf. Duchesne's *Origines du Culte Chrétien*, Paris, 1889, p. 143.

^c This is printed in Hittorpius, *De Dir. Cath. Eccl. Officiis*, Parisiis, 1624, p. 306; and also by Mabillon, *Museum Italicum*, vol. ii. See also Smith and Cheetham's *Dictionary of Christian Antiquities*, Art. *Ordo*.

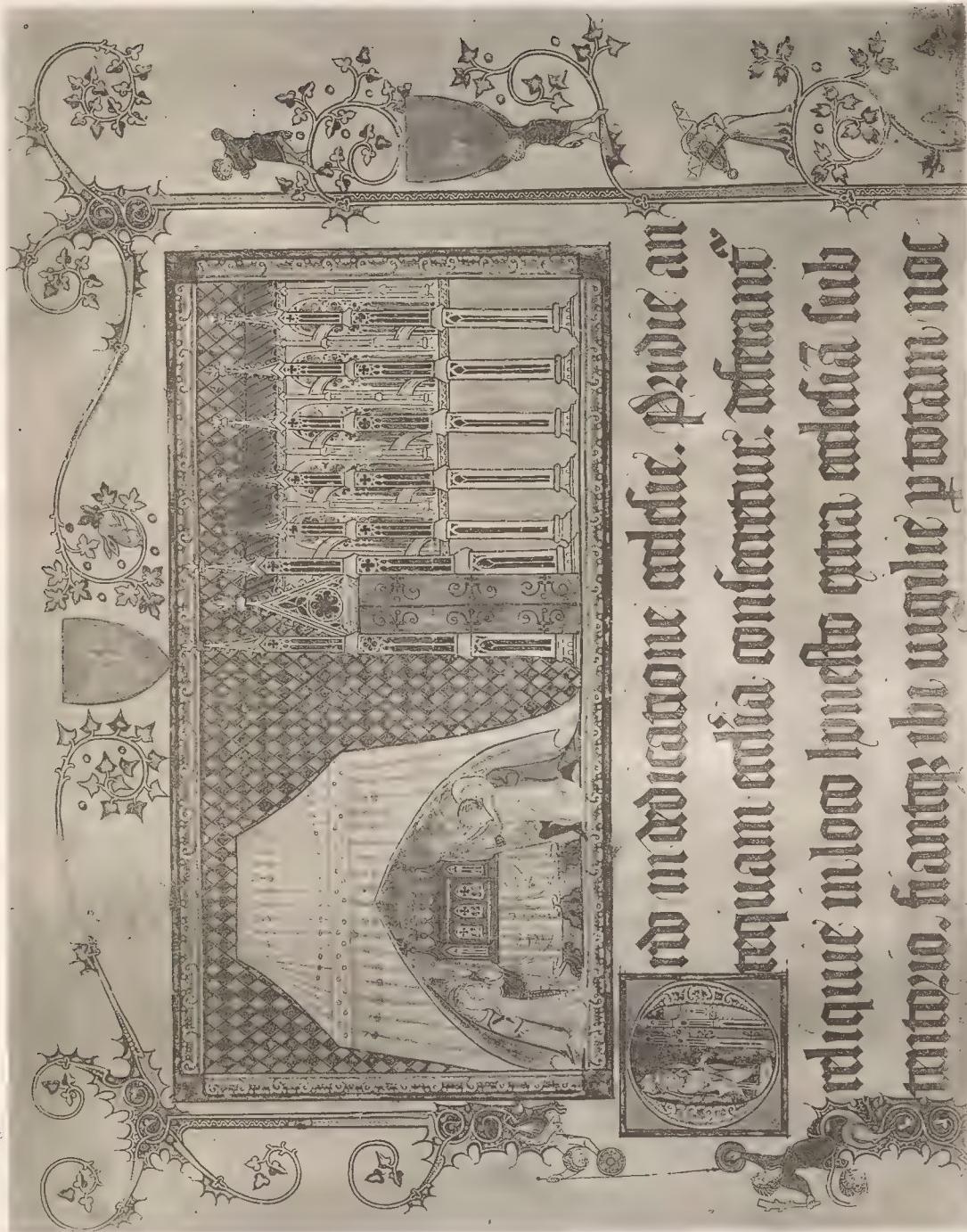
The first office in the Brooke Pontifical is that for the dedication of a church, and the picture with which the book opens (Plate XXXI.) shows the inside of the temporary pavilion or tent, in which, on the night which preceded the dedication, watch was kept before the reliques which were to be enclosed in the altar of the church to be dedicated.^a Lay-folk, both men and women, are seen kneeling around a richly decorated gilt reliquary, which is in the form of a chapel with three windows in its side and elaborate roof-cresting. By the convenient licence of mediæval perspective both gable-ends are seen at the same time.

The actual ceremony of the dedication commences with the arrival of the bishop and clergy at the tent in which the reliques have been placed, and where watch has been kept during the previous night. The rubrics of the Pontifical are fuller than those of the *Ordo Romanus*. The bishop is ordered to be vested in albe, stole, silken cope, and *mitra pluvialis* and to have his crosier; but to be without fanon, sandals, and gloves. A litany^b is then said, and at a certain point in it the bishop is to rise and make the sign of the cross toward the church to be dedicated, saying three times, *Ut ecclesiam istam benedicere et conseruare digneris*. The picture on fo. 2 illustrates this scene. The acolyte who holds the book before the bishop is raised on a stool in order that he may bring the book nearer to the eyes of the bishop.

When the litany is concluded, the exorcism and blessing of water and salt take place, and the reliques are removed from the tent. Then a procession is formed, the reliques are carried on the shoulders of two clerks vested in copes,

^a It may be remarked that the night vigil before the reliques, and the subsequent enclosing of them in the altar of the church, are prominent features in the Roman and in most Continental Pontificals. In many English Pontificals, however, there is no mention of the enclosing of the reliques of saints in the sepulchre of the altar. When the enclosing of reliques is noticed it is said to be done in the Roman manner (*more Romano*), when no reliques are enclosed the dedication is performed after the English custom (*more Anglicano*). This is very clearly set forth in a MS. Pontifical in the British Museum (Lansdowne, 451, *circa* 1400), written for a bishop of London, in which the Roman Use is given as an alternative to the English, but it is added that Roman manner of enclosing reliques was seldom used in those days, on account of the scarcity of old reliques, and the fact that the canonisation of new saints was a rare event. ("Sciendum est tamen quod variis modis recluduntur reliquie infra altare licet istis temporibus hoc raro fiat propter reliquiarum antiquarum paucitatem et novorum sanctorum raram canonizacionem." Lansdowne MS. 451, fo. 136 b.) Another difference between the Roman and English mode of dedicating churches is that in the former twelve crosses are painted on the inside walls of the church only, whilst in the latter twelve crosses are painted on the outside as well as on the inside.

^b This is printed at length in Hittorp's *Ordo Romanus*, p. 120, but is not given in full in the Pontifical.



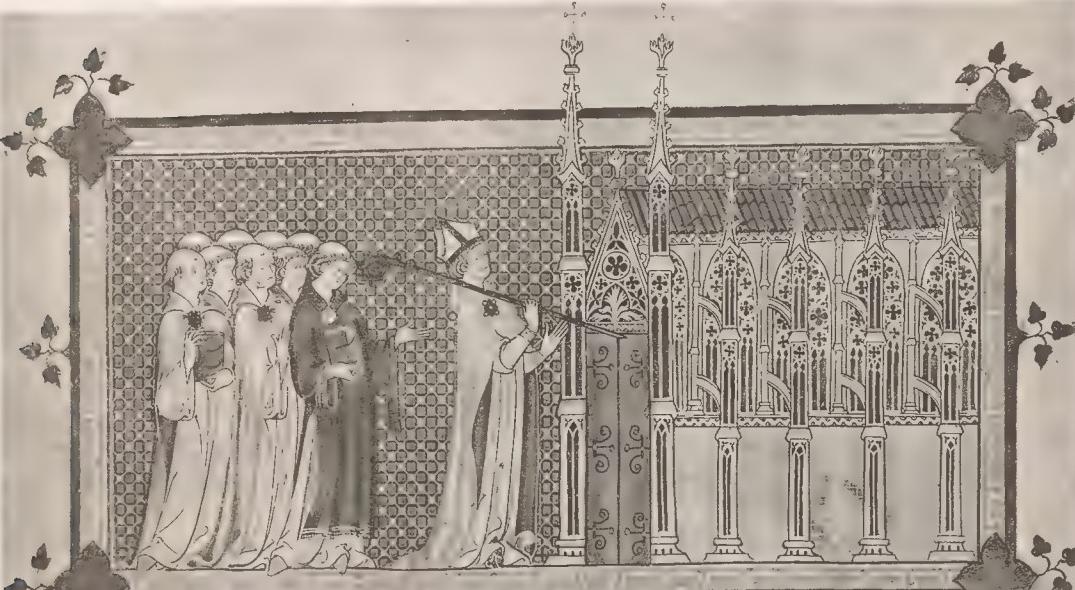
in uideatione addic.
Prudē an
equam uia consimur. defrauit
ridique in loco luctuoso cetera ad diū sub
mitio. si autem ibi uigilie votum noc

BROOKE PONTIFICAL.—WATCHING THE RELICS (fo. 1).





Surgite sancti de mansionib; uestis



Et dyaconus. **Q**uis est iste rex glorie?
Et episcopus. **D**ns uirtutum ipse

BROOKE PONTIFICAL.— { 1. PROCESSION WITH THE RELICS (fo. 5b).
2. BISHOP KNOCKING AT THE CHURCH DOOR (fo. 11).



preceded by cross-bearer, thurifer, and light-bearers, followed by the bishop and accompanied by the choir singing, *Surgite sancti de mansionibus vestris*. This procession is seen on fo. 5 b (Plate XXXII., fig. 1).

After an anthem and a prayer, the door of the church is reached, and the bishop knocks three times at the door of the church and is answered by the deacon within. In the intervals between the knockings the procession with relics makes the circuit of the church, and at the first round the bishop sprinkles the lower part of the walls, at the second the middle part, and at the third the upper part (*circa tectum*). This part of the service is nearly the same as in the modern Roman Pontifical, except that some of the responds and versicles are different, but they are almost identical with those in the *Ordo Romanus*. On fo. 7 and fo. 8 are pictures of the bishop sprinkling the lower part and the middle part of the walls. These two are almost alike, and on fo. 7 b and fo. 11 (Plate XXXII., fig. 2) the bishop is seen knocking at the door and saying, *Tollite portas*, etc. whilst the deacon, who should be inside the church to answer, *Quis est iste rex glorie?* is represented in red dalmatic standing immediately behind the bishop, and in the attitude of speaking.

When the door of the church has been opened, the bishop enters accompanied by a few clerks, whilst the others remain outside with the relics, and the door of the church is closed. Then again is said a short litany, which has been already referred to as containing the name of St. Clement, first bishop of Metz, among the four Confessors invoked. The next picture (fo. 11 b) shows the bishop kneeling at a faldstool, covered with a fringed cloth of rich design. His clergy kneel behind him, and the altar is already vested with a white cloth hanging in rich folds and adorned with an image of Our Lady with her Divine Child and two lighted candles. The vesting of the altar at this point of the ceremony is probably due to the artist's anticipation.

The next picture on fo. 14 (Plate XXXIII.) shows the bishop in the act of performing the well-known ceremony of writing the Greek and Latin alphabets with his crosier on two lines of ashes sprinkled on the floor of the church, and connecting diagonally the four corners. The Greek alphabet,^a which is placed below the picture, includes some letters of rather singular form. The twenty-four letters of the Greek alphabet which are generally used, are here augmented by three

^a In writing the Greek Alphabet the Metz rubric orders the bishop to commence *de dextro angulo ab oriente*. The *Ordo Romanus*, on the contrary, says *de sinistro angulo*. Perhaps the same corner is meant in both places. The rubric of the Roman Pontifical makes the matter clear by saying *ab angulo Ecclesiae ad sinistram intrantis*.

characters which had fallen out of use as letters, but were retained for service as numerical signs. These are the sixth letter, an altered form of the Digamma, which here takes the form of S, and designates 6, Koppa, used for 90, and the last, Sampi, which represents 900. On the other hand Rho and Sigma seem to have been accidentally omitted, so that the number of letters is here only twenty-five, instead of twenty-seven which is found in French Pontificals, such as that of Noyon, of which a facsimile is given by Martene.^a

The next ceremony in the Pontifical is the blessing of Gregorian water, of which there are many illustrations in the initial letters; but we have no more large pictures till we come to the consecration of the altar. On fo. 23 b the bishop is seen standing by the altar making a cross on it, with his thumb dipped in holy water. Both the solid base of the altar and the *mensa* appear to be of green marble, but in subsequent pictures the latter is white. The front of the altar is panelled. On fo. 29 the service for the separate consecration of an altar commences, and the picture on fo. 29 b shows the bishop in the act of blessing the altar. On fo. 30 the picture is very similar to the last but one, and on fo. 31 b (Plate XXXIV., fig. 1) the bishop is seen anointing the altar with oil, while a clerk in cope with chrismatory stands behind him; and the same subject is repeated on fo. 32 b.

At this point, between fo. 32 and fo. 33 (as now numbered), there is unfortunately a leaf missing, and the *Ordo Romanus* shows that the missing matter must have consisted of the anointing of twelve crosses on the walls (three on the east, three on the south, three on the west, and three on the north). The leaf was probably stolen from the book for the sake of the beauty or interest of the picture illustrating this subject.

There is yet another leaf missing between fo. 33 and fo. 34, but in this case the subject-matter which must have occupied the missing leaf does not suggest any special reason for its abstraction. The two leaves just referred to are the only ones which are wanting. The first of them may possibly be still in existence in some scrap-book, to which it may have been consigned by a rapacious collector.

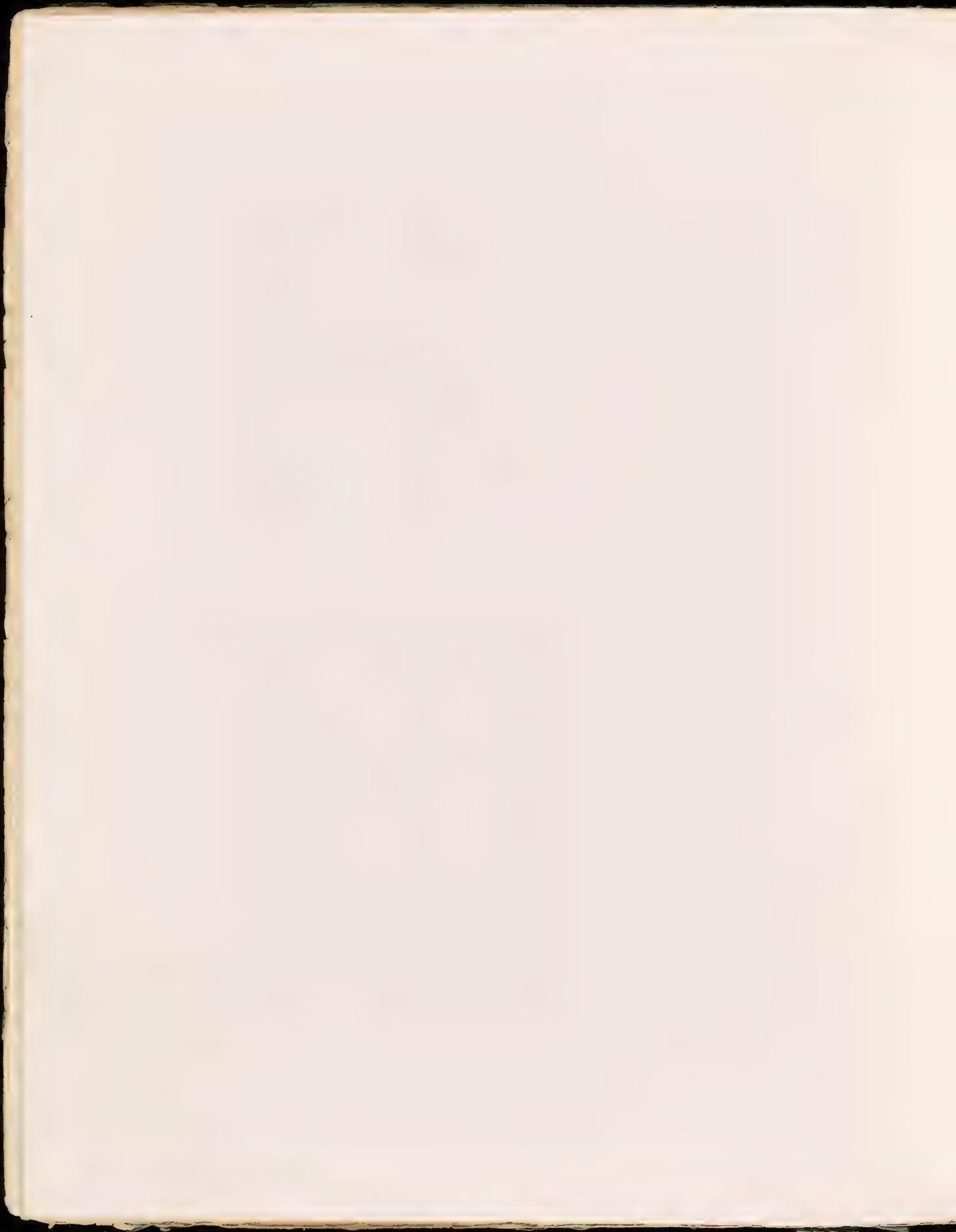
The altar having been now prepared for the reception of the relics to be enclosed in it, the relics are brought in solemn procession to the church; and at fo. 41 b we have a procession very similar to that at the commencement of the dedication, when the relics were carried three times round the church.

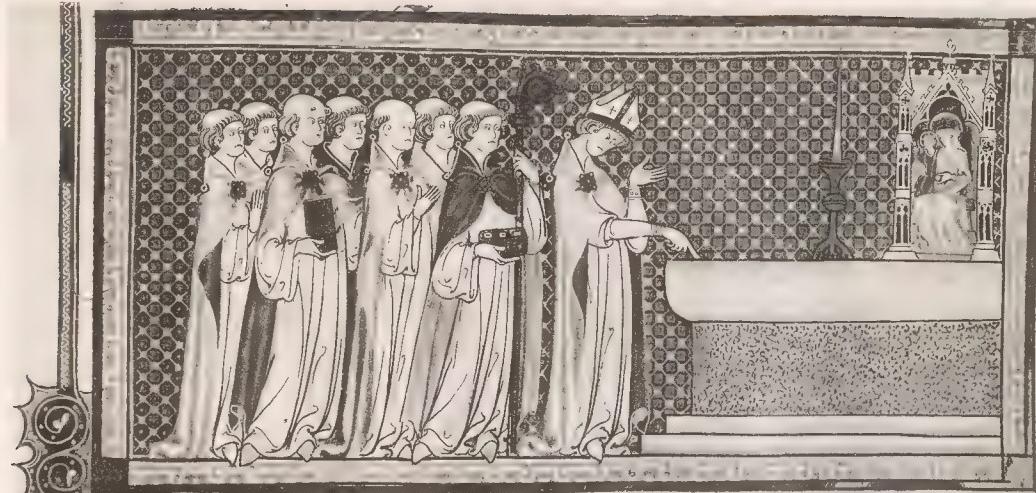
On fo. 43 b (Plate XXXII., fig. 2) the bishop is seen in the act of hallowing the

^a *De Antiquis Ecclesiae Ritibus*, Venetiis, 1783, ii. 261.

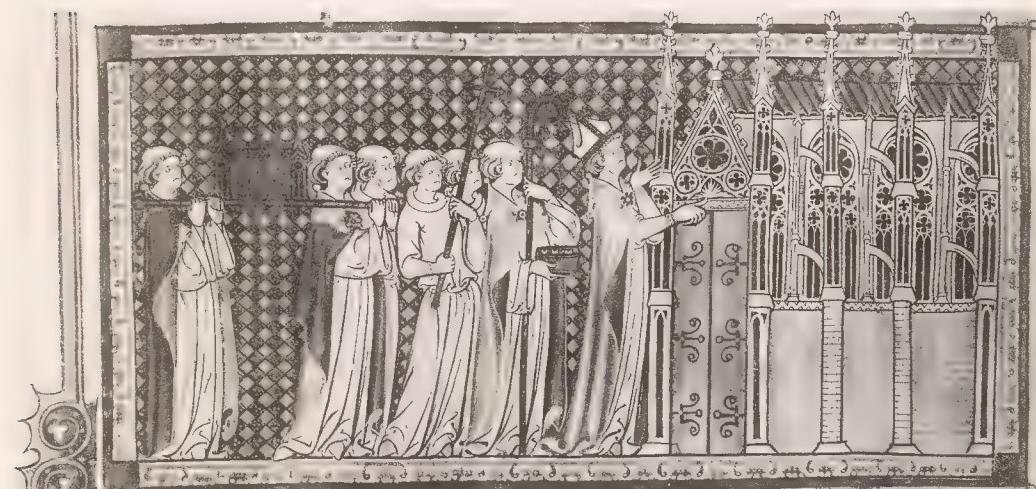


BROOKE PONTIFICAL.—BISHOP WRITING THE ALPHABET ON THE FLOOR (fo. 11).





1.
Sancti ficitur. et consecretur
hoc altare per istam unctionem



2.
In nomine patris. et filii. et sp̄s



BROOKE PONTIFICAL. — { 1. BISHOP ANOINTING THE ALTAR (fo. 31b).
2. BISHOP HALLOWING THE CHURCH DOOR (fo. 43b).



door through which the sacred relics are to enter the church; and after the *confessio* or sepulchre has been duly prepared by unction with cream for the reception of the relics, they are placed in the sepulchre, as is well shown on fo. 46 b (Plate XXXV., fig. 1). The sepulchre is near the top of the front of the altar, and at its extreme right. A document with the bishop's seal upon it is enclosed at the same time, as shown in the picture and described in the rubric.^a

In the picture which immediately follows, fo. 47 b, the sepulchre is closed with a slab of the same green stone of which the solid base of the altar is constructed, and the bishop is in the act of anointing it.

In the last picture connected with the dedication, the bishop having completed the ceremony, comes out of the vestry richly vested, and prepares to celebrate the mass *Terribilis* (fo. 50, Plate XXXV., fig. 2). The principal point to be noticed here is that the bishop wears the unusual ornament known as the *super-humerale*. This consists of two circular disks of gold or gilt metal on each shoulder, connected across the breast by an ornamental band. There is an ornament of this kind in the treasury at Paderborn, which is figured in Bock.^b It was also worn by the bishops of Regensburg and the bishops of Liège, and it appears on the effigy of St. Lambert on the coins of the latter. It is also well seen on thalers of the bishops of Eichstädt, on which the effigy of St. Willibald is so adorned. I am not aware that it occurs on the coins of any bishop of Metz, but it is sometimes seen on the effigies of St. Adelph and St. Arnulph, early bishops of that see.^c

Of the offices which next follow, it is not necessary to say more than a few words. The benediction of an abbot of monks is illustrated by five pictures. In the first (fo. 63) the bishop is seated on a faldstool, and the abbot elect is kneeling before him. The monks behind wear the Benedictine dress. In the second (fo. 66) the bishop, clergy, and abbot elect are kneeling at the litany. On fo. 70b the bishop is laying his hands on the head of the abbot, and the two remaining pictures (on fo. 72b and fo. 73) show the bishop in the act of giving to the abbot the rule of his order and the crosier.

In the office alternative words have been added above the line to enable it to be used for blessing more than one abbot at a time. It was also originally written for an abbot observing the rule of St. Benedict, but an alternative form has been added for one following the rule of St. Augustine.

^a *Deinde ponat intra in confessionem tres partes de incenso cum litteris sigillo episcopi sigillatis; et tunc recludantur reliquie in confessionem* (fo. 46).

^b Franz Bock, *Geschichte der liturgischen Gewänder des Mittelalters*, Bonn, 1859, i. 373, Taf. v.

^c Cahier, *Charactéristiques des Saints*, Paris, 1867, i. 375.

In the next office for the benediction of an abbot of canons, the single picture on fo. 79 is nearly the same as at the beginning of the benediction of an abbot of monks, but the dress is changed from the black Benedictine habits of the monks to one consisting of surplices with black choir copes.

Three pictures (on ff. 82b, 89, 90b) illustrate the benediction of an abbess of nuns, and these are almost similar to the corresponding pictures for the benediction of an abbot. It may be noticed that the abbess and the abbot of canons have silver crosiers, whilst the abbot of monks has a gilt crosier.

The abbess of canonesses is shown on fo. 92b, where the dress consists of a white tunic and mantle with a black veil. (Plate XXXVI., fig. 1).

The order for the holding of a synod which commences on fo. 98 has an unfinished picture at the beginning, which has been spoilt by the daubing in of the colours by a clumsy hand. Fortunately this is the only picture in the book which has been tampered with in this manner. This office differs considerably from that in *Ordo Romanus*, but the differences need not here be described.

The order for the consecration of a bishop is the last contained in this MS., and it closely follows the lines of that printed by Hittorpius,^a which is described as being *secundum Gallorum institutiones*. The principal differences are as follows. The Metz Pontifical contains a preliminary inquiry as to the fitness of the bishop to be consecrated, followed by two collects. Then comes the usual address beginning, *Antiqua Sanctorum Patrum institutio*, and the examination of the bishop himself. The profession of canonical obedience is made immediately before the introit of the mass. During the singing of the offertory the newly-consecrated bishop offers to his metropolitan two large loaves, two flasks of wine, and two great candles. There is no mention of this ceremony in the older *Ordo*, but it is found in the modern Roman Pontifical, according to which it takes place after the offertory has been sung. Again, the Metz Pontifical has a form for the blessing and giving of the mitre which is not found at all in the older *Ordo*. This takes place, not before the gospel, when the ring and crosier are given, but immediately after the bishop has been communicated in both kinds by his metropolitan, and before the singing of the *Communio*. The episcopal benedictions which are given in this Pontifical are not found in the *Ordo*. Throughout the service the rubries are much fuller than in the *Ordo*, which is altogether not so closely followed as in the case of the dedication of a church.

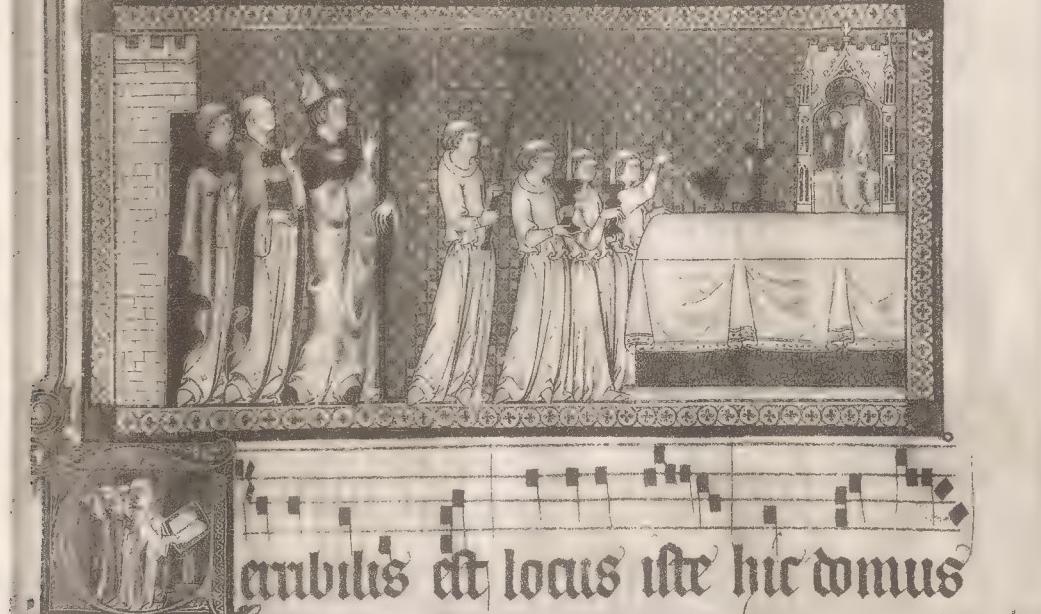
This office for the consecration of a bishop has twelve unfinished pictures. These, however, are of considerable interest, and they show the hand of a

^a *De Divinis Cath. Eccl. Officiis*, Parisiis, 1624, 107.



ub altare dei sedes accepistiſſis int̄
2.

in conſecratione ecclie. Incidit.

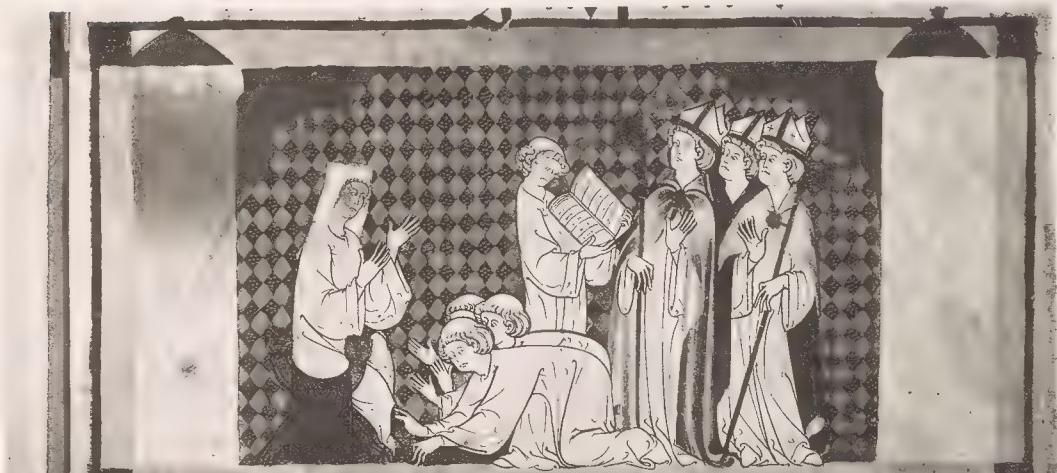


BROOKE PONTIFICAL.— { 1. BISHOP PLACING RELICS IN THE ALTAR (fo. 46).
2. PROCESSIONAL ENTRY FOR THE DEDICATION MASS (fo. 50).



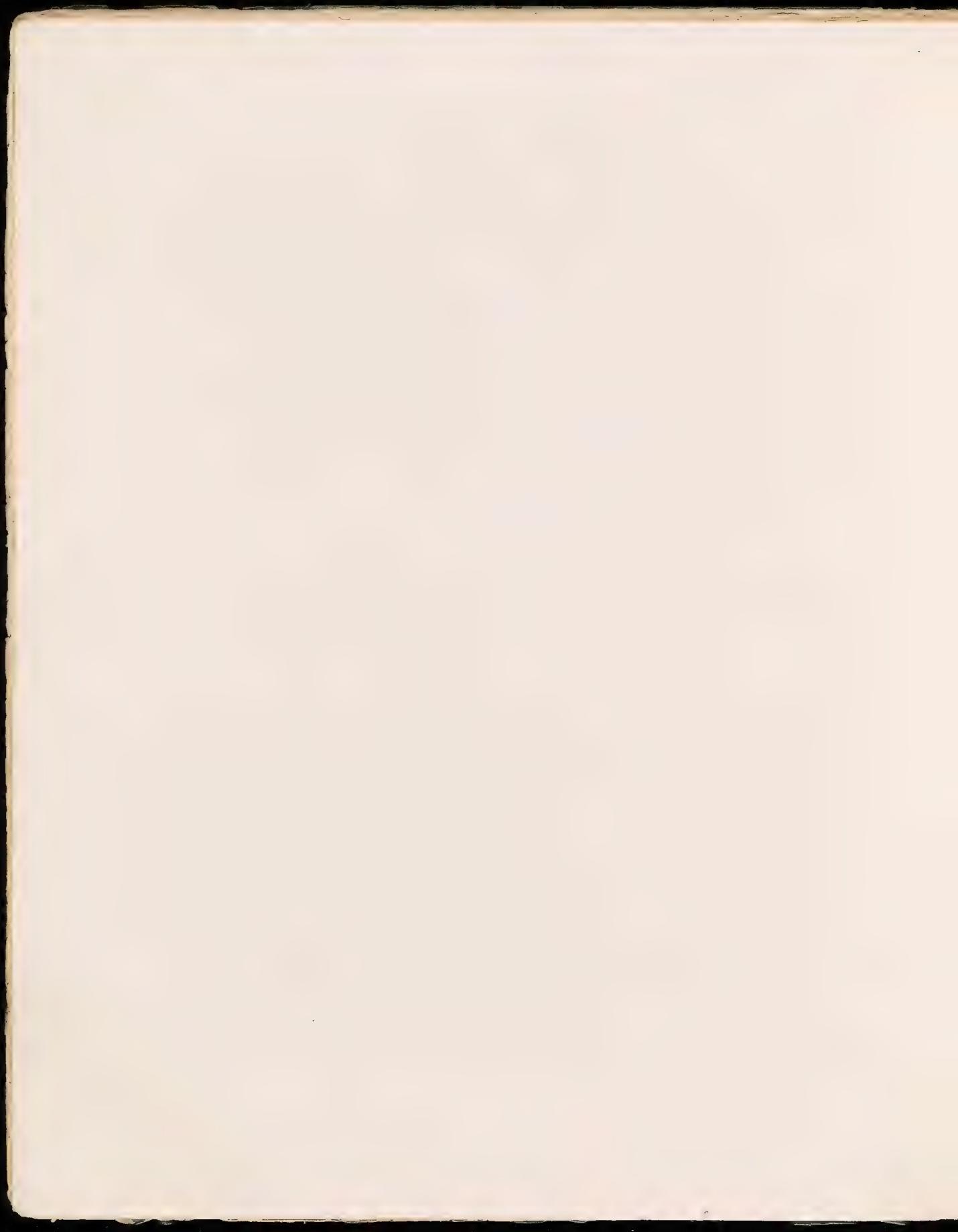


Benedictio abbatis canonica
regulam proficitis. fiat si
scut abbatis monacharum. et sic of



Quando induitur manus dicat.

BROOKE PONTIFICAL.— { 1. BLESSING AN ABBESS OF CANONNESSES (fo. 92^b).
2. VESTING A BISHOP-ELECT (fo. 115).



masterly draughtsman. One of the most interesting is on fo. 115 (Plate XXXVI., fig. 2), where the bishop elect is seated on a faldstool, and three clerks are putting on his buskins.^a Drawn over his head is seen the almuce (*almutium*), which is seldom or never represented as worn in that manner in England. But in French art canons are often so distinguished, as for example in the *Liber Regalis* of Charles V. of France, dated 1365, where one of the canons of Rheims in the procession which meets the king at the entrance of the cathedral church is so vested.^b In Scotland, too, this mode of wearing the almuce may be seen at St. Machar's, Aberdeen, where several effigies of canons vested in chasubles have the almuce drawn over their heads.

Other pictures show the metropolitan (who in the last eight is represented as wearing the *super-humerale*) performing the acts of laying hands on the head of the bishop-elect (fo. 117), anointing his head (fo. 123) and his hands (fo. 127), giving the ring (fo. 129, Plate XXXVII., fig. 1), the crosier (fo. 130), the book of the gospels (fo. 131), and the mitre (fo. 136 b).^c Perhaps the most interesting is that on fo. 132 b (Plate XXXVII., fig. 2), which shows the bishop making the offering of bread, wine, and candles to his metropolitan, whilst at the same time he kisses his extended hand.^c The newly consecrated bishop, who is kneeling, has the linen band still wrapped round his head which was placed there before the unction of his crown.

Having now rapidly reviewed the general contents of the book, we must, before parting with it, pay some attention to its purely ornamental features. The initial letters and borders are of singular beauty and great interest. The large initial letters are sometimes filled with scroll patterns of most intricate design; at other times they are filled with shields of arms now erased, whilst many of them are historiated with subjects illustrating Pontifical ceremonies. But in the lower margins the artist felt himself at liberty to indulge his exuberant fancy by pictures and caricatures of the life around him, and by the creation of legions of delightful animals who gravely mimic the doings of mankind. We cannot help feeling that the bishop who had this book held before him must have been more

^a This has been already figured and commented on by Dr. J. Wickham Legg in his paper on "The Black Scarf of Modern Church Dignitaries and the Grey Almuce of Mediæval Canons," in *Transactions of the St. Paul's Ecclesiastical Society*, iii. 48.

^b British Museum, Cott. MS. Tiberius, B 8, fo. 43.

^c The rubric is as follows: *Deinde cantetur offertorium. et dum cantatur offertorium. consecratus offerat consecratori duos magnos panes. et duas fialas uini. et duos magnos cereos. et consecrator oblata leuiter tangat. Facta autem oblatione consecratus osculetur manum consecratoris.* (fo. 132).

than human if his eye did not sometimes wander from the matter of the text to seek refreshment in these charming pictures of the animal world turned topsy-turvy.

The scenes taken from everyday life are drawn with great spirit. Amongst them may be noticed a fox carrying off a cock, while two half-clad peasants are in pursuit, the man with a pitchfork and the woman with a distaff (fo. 1 b). Then we have brought before us the sports of the period in games of bowls (fo. 103), walking on stilts (fo. 116), a game resembling "hot cockles" (fo. 98), bear dancing (fo. 92), and numerous scenes of hawking and shooting birds. Sometimes we find fables such as that of the fox and the crow (fo. 87), or such legends as that of the unicorn (fo. 81 b and 131 b).

But perhaps the humour of the artist is seen at its best in those pictures of the animal world in which hares are the leading actors. Of the one hundred and five historiated borders the hare appears in no less than forty-eight. In one picture only does the hare appear as the persecuted victim of the lords of creation, viz. on fo. 77 b, where a man is carrying a dead hare over his shoulder. In all other cases the hare meets man on terms of equality, and either engages in the ordinary occupations and amusements of life, such as playing the organ (fo. 79 b, Plate XXXIX., fig. 3), dancing to music (fo. 115), and so on, or at other times he wages warfare against his hereditary enemy, and the tables are nearly always turned and the hare comes off victorious. The great scene of all is an attack on a castle, which is planned and carried on by valorous hares in accordance with the methods of mediæval warfare (fo. 41, Plate XXXIX., fig. 4). Of the knights defending the castle, one is armed with a cross-bow and another is hurling a stone. The attacking party consists of five hares; one is using the crossbow, another is working with a pickaxe at the foundations of the castle, another still more valiant is climbing the scaling ladder, while a fourth is working an engine for throwing stones. One hare only has paid the penalty of his rashness, and is lying on the ground crushed by a stone, whilst his fore-paws, united in the act of prayer, show that the hares combined piety with their valour.

A good example of a judicial duel is given on fo. 104b. (Plate XXXVIII., fig. 4), the combatants being a man and a hare. The former is clothed in a close-fitting dress, which leaves the face, hands, and feet bare. Each of them is armed with a spiked club and a pointed shield, suited for attack as well as for defence.^a

^a For an interesting account of combats of this kind reference may be made to a paper by Mr. R. L. Pearsall, in "Some Observations on Judicial Duels, as practised in Germany" (*Archæologia*, vol. xxix. 348). The combat in the Brooke Pontifical may be compared with the plates which illustrate this paper, especially with Plate xxxv., fig. 1.

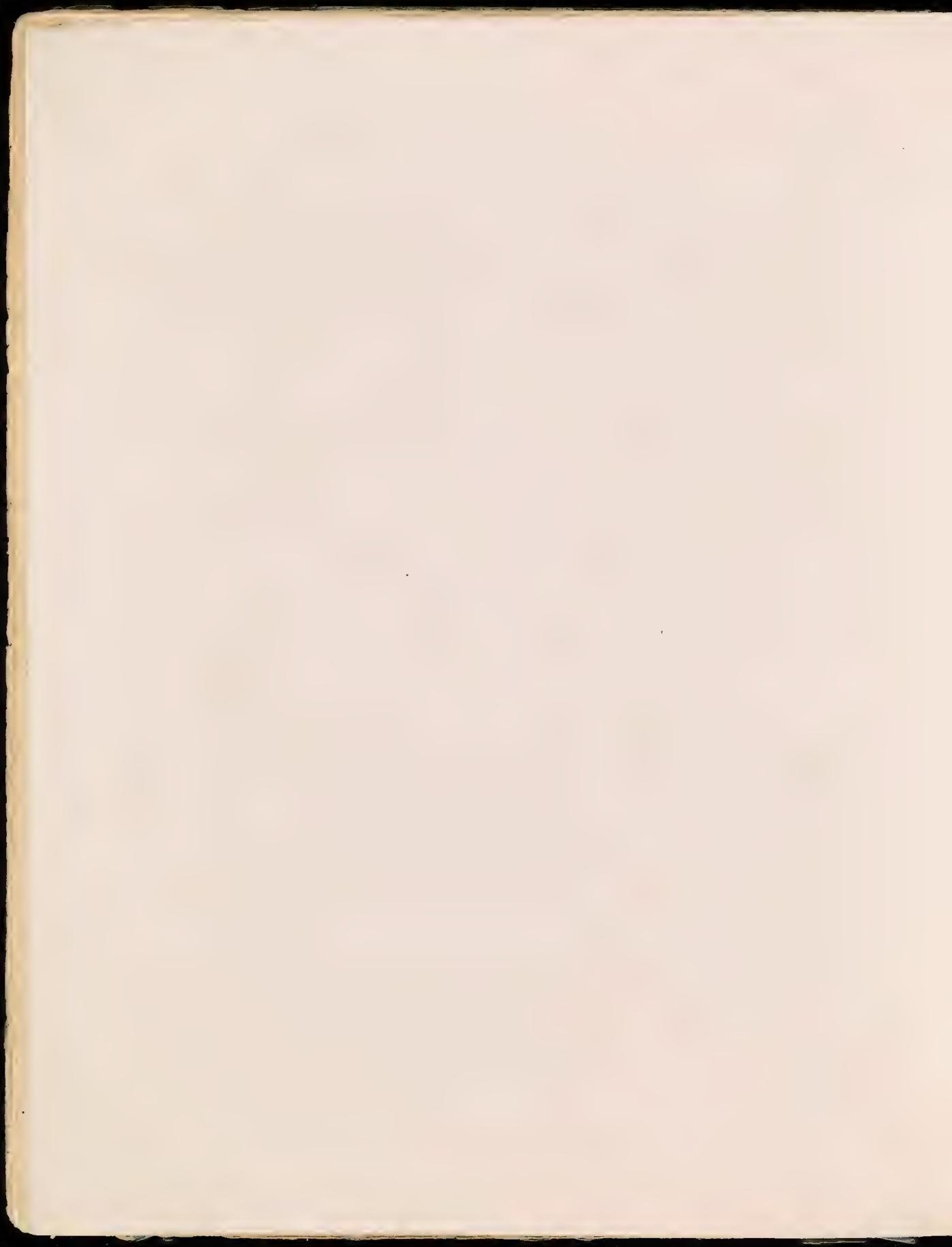


Tacipe anulum scilicet fidi
signaculum. quatinus sp̄
sam dei sanctam uidelicet ecclesiā

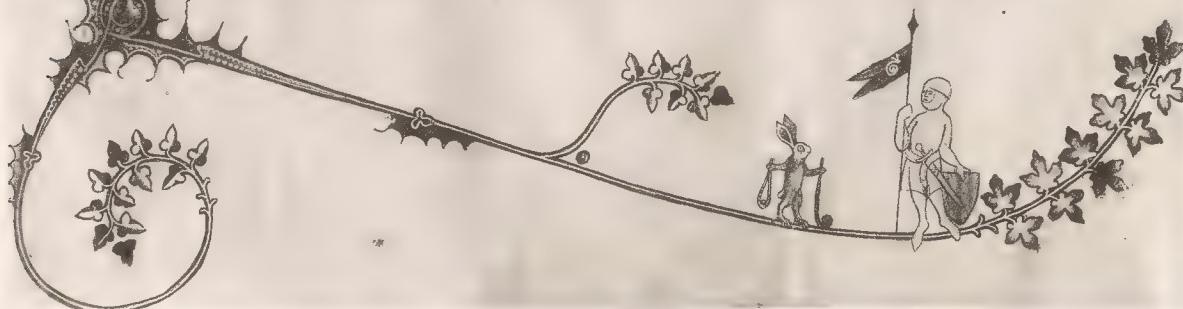


nuenī dñiūd seruum meūm

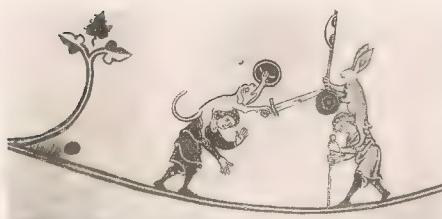
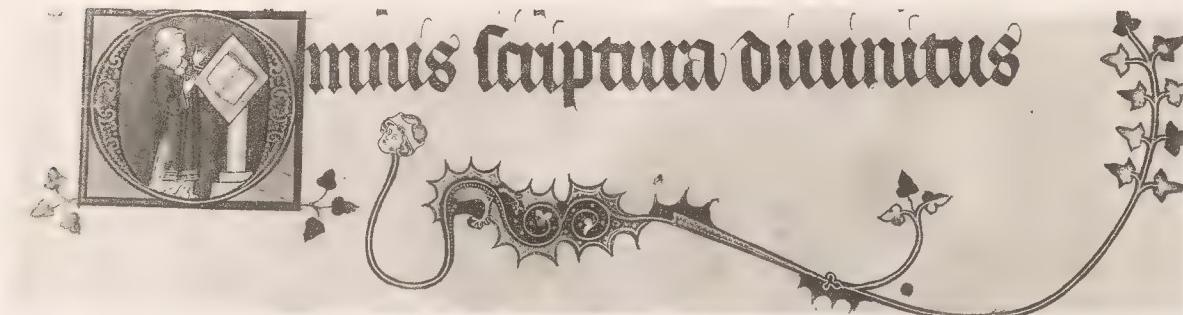
BROOKE PONTIFICAL.—{ 1. GIVING THE RING TO A BISHOP (fo. 129).
2. BISHOP OFFERING BREAD, WINE, AND CANDLES (fo. 132b).



1.
 m̄ps sempiterne d̄s. Señt. oñō.
 qui in omni loco dñationis
 tue totus assistis. totus operaris. ades
 ad supplicationibz nūs: et hui domus
 cui es fundator. esto protector. Nulla



2.
 minis scriptura diuinitus





There are many other scenes in which hares take part deserving notice, but I will only direct attention to four of them. In the first, on fo. 7 (Plate XXXVIII., fig. 1), a hare armed with sling and staff is about to attack an armed knight, who on the pennon of his spear has a white snail on a red field for his armorial bearings, the group being evidently a parody of David and Goliath. In the second, on fo. 79 (Plate XXXIX., fig. 5), a hare is carrying off her two young ones in swaddling clothes, whilst a tailor holding a pair of shears seems anxious to exercise the instrument of his craft upon their skins. In another (fo. 48, Plate XXXIX., fig. 6) two hares are leading off to their dungeon a man they have captured, whose abject terror is shown by the way in which his hair literally stands on end. And lastly there is one in which the tables are turned upon mankind as completely as possible, for two hares have caught a man and are engaged in skinning him; one hare holds down his head, the other has already disengaged the skin of the man's right foot (fo. 74, Plate XXXIX., fig. 7).

Next to the hares the monkey is a favourite actor in these scenes, and appears some dozen times. The monkey simply performs ordinary human functions; sometimes he is spending his time in frivolous amusements, such as bird-catching; but more often he is engaged in the grave exercise of the profession of doctor of laws or of medicine. In one case he is seated with a doctor's cap on his head lecturing to an attentive class of his own fellow-species (fo. 76, Plate XXXIX., fig. 8); and in others he is practising the healing art. The patient in one case is a dropsical man supported on crutches (fo. 25, Plate XXXIX., fig. 9); and in another a stork holds up its left foot for the monkey to feel its pulse, whilst the latter carefully scrutinizes the glass containing the bird's urine before giving his diagnosis of the case (fo. 81, Plate XXXIX., fig. 10). With this physiological absurdity we must conclude the notice of the grotesques.

The pleasant duty remains to me of expressing my deep obligation to Mr. Thomas Brooke for his great kindness in allowing this precious MS. to remain in the Society's keeping for a lengthened period, in order to facilitate its full examination. I am also much indebted to Mr. W. H. St. John Hope for his advice in selecting the pictures which have been photographed, and for much help and encouragement whilst engaged in the preparation of this paper. To him also the Society owes a debt of gratitude for his good offices in inducing Mr. Brooke to allow this MS. to be brought to London.

LIST OF PLATES.

- XXXI. Watching the reliques (fo. 1).
- XXXII. 1. Procession with the reliques (fo. 5b),
2. Bishop knocking at the church door (fo. 11).
- XXXIII. Bishop writing the alphabet on the church floor (fo. 14).
- XXXIV. 1. Bishop anointing the altar (fo. 31b).
2. Bishop hallowing the church door (fo. 43b).
- XXXV. 1. Bishop placing reliques in the altar (fo. 46).
2. Processional entry for the dedication mass (fo. 50).
- XXXVI. 1. Blessing an abbess of canonesses (fo. 92b).
2. Vesting a bishop-elect (fo. 115).
- XXXVII. 1. Giving the ring to a newly-consecrated bishop (fo. 129).
3. A newly-consecrated bishop offering bread, wine, and candles (fo. 132b).
- XXXVIII. Ornaments of lower margins:
1. Illuminated initial and parody on David attacking Goliath.
2. Illuminated initial.
3. Combat between a dog and a hare, mounted on men's shoulders
4. Judicial duel between a man and a hare.
- XXXIX. Scenes from lower margins:
1. Knight attacking a snail.
2. Knight's farewell before going forth to attack a snail.
3. Hare playing upon a pair of organs.
4. Hares attacking a castle.
5. Tailor threatening a hare and her young.
6. Hares leading a man to prison.
7. Hares skinning a man.
8. Monkey lecturing his class.
9. Dropsical man consulting his leech.
10. Stork consulting a monkey-doctor.

NOTE.—All the pictures are full size except that shown on Plate XXXIII., which is slightly reduced.

